



**DITSON EDITION**

No. 194

1.25

**BURLEIGH**

TWELVE SHORT POEMS  
FOR  
VIOLIN AND PIANO

Op. 18

# DITSON EDITION

ORDER BY NUMBER AT LEFT OF EACH TITLE

## PIANO SOLO

<b>AUSTIN, ROBERT E.</b> No. 25 Six Easy Piano Pieces. (Grades I and II.) Edited by W. S. B. Mathews.....\$0.75	<b>ESPOFF, STEFÁN</b> No. 27 Six Pieces for the Piano. (Grade II.) Edited by W. S. B. Mathews.....\$0.75	<b>MEDELSSOHN, FELIX</b> No. 98 Songs without Words (Lieder ohne Worte). Analytic Edition by Percy Goetschius. Mus. Doc. Introduction by Daniel Gregory Mason.....\$1.00
<b>BACH, JOHANN SEBASTIAN</b> 135 Two- and Three-Voice Inventions. The Fifteen Two-voice Inventions and Fifteen Three-voice Inventions. Edited by Ebenezer Prout, Mus. Doc., with Preface by Percy Goetschius, Mus. Doc. Complete..... .60	<b>EVARTS, RALPH</b> 2E Six Piano Pieces for Little Hands. (Grades II and II-III.) Edited by W. S. B. Mathews..... .75	<b>ORTE, L. E.</b> 79 On the White Keys. Op. 18. An Introduction to the Piano. (Two Hands and Four Hands)..... 1.00
<b>BACH-PHILIPP</b> 140 Octave Studies after J. S. Bach (Études d'Octaves d'après J. S. Bach). Transcribed and edited by Isidor Philipp... 1.50	<b>FRADÉL, CHARLES</b> 67 Six Studies in Phrasing. Op. 509. Edited by Hans Lichter..... 1.00	<b>PASCAL, JULIAN</b> 113 Keyboard Exercises for Strength, Equality, and Independence. The Three Essentials in Piano Technic..... 1.00
<b>BEEHOVEN-PHILIPP</b> 141 The Trill in the Works of Beethoven (Le Trille dans l'œuvre de Beethoven). Transcribed and edited by Isidor Philipp..... 1.25	<b>GURLITT, CORNELIUS</b> First Steps of the Young Pianist. Op. 82. One Hundred very Easy Practice Pieces for Beginners. Edited by Thos. Tapper. 68 Book I. Sixty-three Practice Pieces... 75 69 Book II. Thirty-seven Practice Pieces... 75	<b>PREYER, CARL A.</b> 94 Twelve Wrist Studies. In the Form of Short Pieces for the Piano. Op. 43. Introductory to Octave Studies..... 1.00 Twenty Progressive Octave Studies. Op. 30. 95 Book I. Ten Studies..... 1.00 96 Book II. Ten Studies..... 1.00 Studies for the Development of Rhythm and Expression. Op. 44. 110 Book I. Eight Studies..... .75 111 Book II. Eight Studies..... .75
<b>BERTINI, HENRI</b> Complete and Progressive Method for the Piano. Edited by H. Clough-Leighter. 36 Complete in one volume..... 2.00 37 Part I..... 1.00 38 Part II..... 1.00 39 Part III..... 1.00 64 Scales and Arpeggios. Edited by H. Clough-Leighter..... .50 87 Twenty-five Studies of Medium Grade. Op. 29. Edited by Thomas Tapper... .40 88 Twenty-five Studies. Op. 32. A Sequel to Op. 29. Edited by Thomas Tapper... .40 89 Twenty-five Easy Studies without Octaves. Op. 100. Edited by Thomas Tapper... .40	<b>HYATT, NATHANIEL IRVING</b> 138 Twenty Father Goose Melodies. (Very easy piano pieces with words)..... 75	<b>REINECKE, CARL</b> Studies in Expression (Vortragstücke). Twenty Short Piano Pieces. Op. 268. Introduction by Thomas Tapper. 8 Book I. Eleven Piano Pieces. (Grades II and II-III)..... 1.00 9 Book II. Nine Piano Pieces. (Grade III) 1.00
<b>BEYER, FERDINAND</b> 65 Preliminary School for the Piano (Vorschule im Klavierspiel). Op. 101. Edited by H. Clough-Leighter. Bound in Boards..... 1.25 Bound in Paper..... .75	<b>JOHNS, CLAYTON. (Editor)</b> 109 From Bach to Chopin. One Hundred and Forty Sections and Phrases in the Form of Daily Exercises, selected from the Piano Works of Bach, Haydn, Mozart, Beethoven, Schumann, and Chopin... 1.50	<b>SCHMITT, ALOYS</b> 80 Preparatory Exercises (Vorbereitende Uebungen). Op. 16a. Preface by Thomas Tapper..... .25
<b>BURGMÜLLER, FRIEDRICH</b> 143 Twenty-five Easy and Progressive Studies (Twenty-five Études faciles et progressives). Op. 100. Edited by Karl Benker .50	<b>KÖHLER, LOUIS</b> 144 Little School of Velocity without Octaves (Kleine Schule der Geläufigkeit ohne Octavenspannungen). Op. 242. Edited by Frederic Emerson Farrar..... .50	<b>SCHUMANN, ROBERT</b> Album for the Young (Album für die Jugend). Op. 68; and Scenes of Childhood (Kinderscenen). 83 Op. 15. Edited by Alfred Dorffel and Richard Schmidt. With the Composer's "Rules for Young Musicians," and Preface by Henry W. Hart..... .50 81 Fantasy Pieces (Fantasiestücke). Op. 12. Edited by Xaver Scharwenka..... .50 82 Scenes of Childhood (Kinderscenen). Op. 15. Edited by Alfred Dorffel and Richard Schmidt, with Preface by Charles Fonteyn Manney..... .25
<b>CLEMENTI, MUZIO</b> 128 Twelve Sonatinas. Op. 36, 37, and 38. Edited by Percy Goetschius, Mus. Doc. .60	<b>KÖHLER, LOUIS. (Editor)</b> 131 Sonatina Album. Thirty Favorite Sonatinas, Rondos, and Pieces. Edited by Percy Goetschius, Mus. Doc. .... 1.00 76 Very First Studies. Op. 180. Edited by Hans Lichter..... .50	<b>WAGNER, E. D.</b> First Piano Book. Op. 45. Edited by Thomas Tapper. 84 Book I..... 1.00 85 Book II..... 1.00
<b>CONCONE, GIUSEPPE</b> 97 Fifteen Studies in Style (15 Études de Style). Op. 31. Edited by Clemens Schultze, with Preface by Frederic Emerson Farrar..... .50	<b>KROEGER, E. R.</b> 139 Hand Expansions and Contractions. In the form of Arpeggio and Scale Exercises in all the keys..... 1.25	<b>WOLFF, BERNHARD</b> 57 The Little Pischna (Der kleine Pischna). Forty-eight Exercises for the Piano. Edited by Felix Fox..... 1.00
<b>CZERNY, CARL</b> 47 Practical Method for Beginners on the Piano. Op. 599. Edited by R. de Roode..... .50	<b>KRUG, D.</b> 99 Flowers of Melody from Favorite Operas. Twenty Arrangements for the Piano, without Octaves. Edited by R. de Roode, with Preface by Mary A. Kotschmar..... 1.00	<b>WOLLENHAUPT, H. W.</b> 145 Five Characteristic Pieces in the Form of Studies (Cinq morceaux caractéristiques en forme d'études). Op. 22. Edited by John Orrh..... .75
<b>48 One Hundred Progressive Studies without Octaves. Op. 139. Edited by Clemens Schultze, with Introduction by Heinrich Kiehl..... .50</b>	<b>KUHLAU, FRIEDRICH</b> Nineteen Sonatinas. Edited by Percy Goetschius, Mus. Doc. 129 Vol. I. Twelve Sonatinas. Op. 20, 55, and 59..... .60 130 Vol. II. Seven Sonatinas. Op. 60 and 88..... .60	<b>PIANO—FOUR HANDS</b>
<b>66 Six Octave Studies in Progressive Difficulty. Op. 553. Edited by Thomas Tapper..... .30</b>	<b>LEMOINE, HENRI</b> 90 Fifty Juvenile Studies (Études Enfantsines). Op. 37. Edited by Thomas Tapper... .60	<b>LÖW, JOSEF</b> 77 Tone Pictures (Bilder in Tönen). Op. 191. Books I and II. Twenty-three Short Characteristic Pieces for Four Hands, the Primo Part on Five Keys. Edited by Heinrich Kiehl..... 1.00
<b>63 Thirty New Studies in Mechanism. Op. 848. Introductory to "Studies in Velocity." Op. 299. Edited by H. Clough-Leighter..... .50</b>	<b>LOESCHHORN, CARL ALBERT</b> Progressive Piano Studies for Beginners. Op. 65. Edited by Thomas Tapper. 5 Book I. Sixteen Studies..... .50 6 Book II. Sixteen Studies..... .50 7 Book III. Sixteen Studies..... .50 Progressive Piano Studies for Medium Grades. Op. 66. Edited by Thomas Tapper. 30 Book I. Eleven Studies..... .50 31 Book II. Eleven Studies..... .50 32 Book III. Eleven Studies..... .50 Progressive Piano Studies for Advanced Grades. Op. 67. Edited by Thomas Tapper. 33 Book I. Six Studies..... .50 34 Book II. Six Studies..... .50 35 Book III. Six Studies..... .50	<b>ORTE, L. E.</b> 79 On the White Keys. Op. 18. An Introduction to the Piano. (Two Hands and Four Hands)..... 1.00
<b>The School of Velocity (Die Schule der Geläufigkeit). Op. 299. Edited by Clemens Schultze. 117 Complete in one volume. Forty Studies... .60 118 Book I. Ten Studies. (1-10)..... .25 119 Book II. Ten Studies. (11-20)..... .25 120 Book III. Ten Studies. (21-30)..... .25 121 Book IV. Ten Studies. (31-40)..... .25</b>	<b>MACDOUGALL, HAMILTON C. (Editor)</b> 112 Graded Material for the Left Hand. For Students of the Piano. (Grades II-IV) 1.50	<b>ZIEGLER, JOHANNES</b> 132 First Piano Duets. Op. 50. Twelve Duets. The Primo without Octaves and without Underpassing of the Thumb..... 1.00
<b>ENGELMANN, H.</b> 26 Six Easy Dances. Op. 552. (Grade II) Edited by W. S. B. Mathews..... .75 133 Six Melodic Studies. Op. 745. Of Medium Difficulty..... 1.00	<b>MATHEWS, W. S. B.</b> 142 School of the Piano Pedal. Explanations of the best usage fully illustrated..... 1.50	

NOTE.—Other volumes are in preparation. These works will be sent with return privilege to those with no accounts, upon receipt of price, which will be cheerfully returned, less postage, if not satisfactory.

OLIVER DITSON COMPANY, BOSTON

NEW YORK  
CHAS. H. DITSON & CO.

Order of your home dealer or the above houses

CHICAGO  
L'VON & HEALY

107672



M  
221  
B96



## CONTENTS



	Piano Page	Violin Page
Fernside Farm . . . . .	1	1
The Bare-foot Boy . . . . .	3	2
Sweet Fern . . . . .	6	4
At the Brookside . . . . .	8	5
At Sundown . . . . .	12	7
By the Fireside . . . . .	14	8
The Oak . . . . .	16	9
Mid-Summer. . . . .	19	10
Autumn . . . . .	20	11
The Huskers . . . . .	22	12
In Harvest Fields . . . . .	26	14
The Fishermen . . . . .	29	15



To Florence Austin

# Twelve Short Poems

FOR VIOLIN AND PIANO

## FERNSIDE FARM

There's the same sweet clover-smell in the breeze;  
And the June sun warm  
Tangles his wings of fire in the trees,  
Setting, as then, over Fernside Farm.

Whittier

CECIL BURLEIGH, Op. 18, No 1

Drowsily; peacefully (♩=44)

VIOLIN

PIANO

*p* *rit.* *a tempo*

*accel. slightly*  
*accel. slightly increase*

*rit.* *dim.*

Musical score system 1. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The top staff features a melodic line with trills and triplets, marked with *mf rit.* and *p*. The grand staff provides harmonic accompaniment with chords and moving lines. The instruction *As at first* is written above the grand staff.

Musical score system 2. It consists of three staves: a single treble staff at the top and a grand staff below. The top staff continues the melodic line with trills and triplets. The grand staff accompaniment includes chords and moving lines. The instruction *rit.* is written above the grand staff.

Musical score system 3. It consists of three staves: a single treble staff at the top and a grand staff below. The top staff features a melodic line with trills and triplets, marked with *pp*, *rit.*, and *ppp*. The grand staff accompaniment includes chords and moving lines, marked with *pp*, *rit.*, and *ppp*. The instruction *L. H.* is written above the grand staff.



# THE BARE-FOOT BOY

Blessings on thee, little man,  
Bare-foot boy, with cheek of tan!  
With thy turned-up pantaloons,  
And thy merry whistled tunes.

Whittier

CECIL BURLEIGH, Op. 18, No 2

Merrily

VIOLIN

PIANO

*p* *increase* *mf*

*p* *increase*

*f vigorously* *rit.*

*mf* *f vigorously* *rit.*

*p a tempo* *increase* *mf*

*p a tempo* *increase*

*f vigorously* *rit.*

*mf* *f vigorously* *rit.*

*pp* harm.

*pp* *f*

*f*

*f*

*dim.* *p* *harm.*

*dim.* *p*

*As at first*

*p* *increase* *mf*

*p* *increase* *mf*

*increase* *f* *ff* *rit.*

*f* *ff* *broadly*

pp harm.  
pp f

This system contains the first two staves of music. The upper staff features a melodic line with a *pp* dynamic and a *harm.* marking. The lower staff is a piano accompaniment with a *pp* dynamic and a *f* dynamic marking.

f f

This system contains the next two staves of music. Both the upper and lower staves feature a *f* dynamic marking.

dim. p harm.  
p dim.

This system contains the next two staves of music. The upper staff has *dim.* and *p* markings, and the lower staff has *p* and *dim.* markings. A *harm.* marking is also present in the upper staff.

As at first  
p increase mf  
p increase mf

This system contains the next two staves of music. The upper staff begins with the instruction *As at first* and includes *p*, *increase*, and *mf* markings. The lower staff includes *p*, *increase*, and *mf* markings.

increase ff rit.  
f ff broadly

This system contains the final two staves of music. The upper staff includes *increase*, *ff*, and *rit.* markings. The lower staff includes *f*, *ff*, and *broadly* markings.

# SWEET FERN

I climbed a hill-path strange and new  
With slow feet, pausing at each turn;  
A sudden waft of west wind blew  
The breath of the Sweet Fern.

*Whittier*

CECIL BURLEIGH, Op. 18, No 3

With delicacy ( $\text{♩} = 63$ )  
*with mute*

VIOLIN

PIANO

The musical score is written for Violin and Piano. It consists of three systems of music. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'With delicacy' with a quarter note equal to 63 beats per minute, and the performance instruction is 'with mute'. The score begins with a *pp* (pianissimo) dynamic. The first system shows the violin playing a melodic line with a slur and the piano providing harmonic accompaniment. The second system continues the melody, featuring a triplet in the piano part. The third system concludes the piece with a sixteenth-note flourish in the violin and a triplet in the piano. The score includes various musical notations such as slurs, ties, and dynamic markings.

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The key signature has one sharp (F#). The first staff contains a melodic line with a triplet of eighth notes and a dynamic marking of *mf*. The grand staff contains a piano accompaniment with chords and a triplet of eighth notes. The word "increase" is written above the piano part.

Second system of musical notation. It consists of a single treble clef staff and a grand staff. The key signature has two flats (Bb, Eb). The first staff contains a melodic line with a triplet of eighth notes and a dynamic marking of *mf*. The grand staff contains a piano accompaniment with chords and a triplet of eighth notes. The word "increase" is written above the piano part.

Third system of musical notation. It consists of a single treble clef staff and a grand staff. The key signature has two flats (Bb, Eb). The first staff contains a melodic line with a dynamic marking of *f* and the instruction "rit. diminish slowly". The grand staff contains a piano accompaniment with chords and a dynamic marking of *f* and the instruction "rit. diminish slowly".

Fourth system of musical notation. It consists of a single treble clef staff and a grand staff. The key signature has two flats (Bb, Eb). The first staff contains a melodic line with a dynamic marking of *p*, then *pp rit.*, and finally *ppp* with the instruction "harm.". The grand staff contains a piano accompaniment with a dynamic marking of *p*, then *pp rit.*, and finally *ppp*.

# AT THE BROOKSIDE

I chatter over stony ways,  
 In little sharps and trebles,  
 I bubble into eddying bays,  
 I babble on the pebbles.

*Tennyson*

CECIL BURLEIGH, Op. 18, No. 4

Merrily (♩. = 152)

VIOLIN

PIANO

*p*

*L. H.*

*increase*

*increase*

*L. H.*

harm

Lead \*

This system contains the first system of music. The top staff has a treble clef and a key signature of one sharp (F#). It begins with a half note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B4. A slur covers the next two measures: the first has a quarter note C5, a quarter note D5, and a quarter note E5; the second has a quarter note F5, a quarter note G5, and a quarter note A5. The bottom staff has a grand staff (treble and bass clefs) with a key signature of one sharp. It starts with a whole note chord of G4, B4, and D5. The bass line has a whole note G2, followed by a quarter rest, then a quarter note A2, and a quarter note B2. There are dynamic markings 'Lead' and an asterisk '\*' below the bass line.

harm.

Lead \*

This system contains the second system of music. The top staff continues the melodic line from the first system. It starts with a quarter note G4, a quarter note A4, and a quarter note B4. A slur covers the next two measures: the first has a quarter note C5, a quarter note D5, and a quarter note E5; the second has a quarter note F5, a quarter note G5, and a quarter note A5. The bottom staff continues the accompaniment. It starts with a whole note chord of G4, B4, and D5. The bass line has a whole note G2, followed by a quarter rest, then a quarter note A2, and a quarter note B2. There are dynamic markings 'Lead' and an asterisk '\*' below the bass line.

increase

ff

increase - f - ff

This system contains the third system of music. The top staff has a treble clef and a key signature of one sharp. It begins with a half note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B4. A slur covers the next two measures: the first has a quarter note C5, a quarter note D5, and a quarter note E5; the second has a quarter note F5, a quarter note G5, and a quarter note A5. The bottom staff has a grand staff. The treble clef part has a whole note chord of G4, B4, and D5. The bass line has a whole note G2, followed by a quarter rest, then a quarter note A2, and a quarter note B2. There are dynamic markings 'increase', 'ff', 'increase -', 'f', and 'ff' throughout the system.

pizz.

dim.

This system contains the fourth system of music. The top staff has a treble clef and a key signature of one sharp. It begins with a half note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B4. A slur covers the next two measures: the first has a quarter note C5, a quarter note D5, and a quarter note E5; the second has a quarter note F5, a quarter note G5, and a quarter note A5. The bottom staff has a grand staff. The treble clef part has a whole note chord of G4, B4, and D5. The bass line has a whole note G2, followed by a quarter rest, then a quarter note A2, and a quarter note B2. There are dynamic markings 'pizz.' and 'dim.' throughout the system.

arco  
p

L.H.

This system contains the first system of music. It features a single melodic line in the upper staff with the instruction "arco" and a dynamic marking of "p". The lower staff is a grand staff with a treble clef and a bass clef, containing a complex accompaniment with various chords and melodic fragments. A "L.H." marking is present above the right-hand treble staff.

increase

increase

This system contains the second system of music. The upper staff continues the melodic line, with a dynamic marking of "increase" at the end. The lower staff continues the accompaniment, also marked with "increase".

L.H.

This system contains the third system of music. The upper staff continues the melodic line. The lower staff continues the accompaniment. A "L.H." marking is present above the right-hand treble staff.

harm.

This system contains the fourth system of music. The upper staff continues the melodic line with a dynamic marking of "harm.". The lower staff continues the accompaniment.



increase *f* *dim.*

increase *f* *dim.*

2

7

Detailed description: This system contains two systems of music. The first system has a single staff with a melodic line that starts with a 'pizz.' marking, followed by a 'pizz.' marking, and then a 'pizz.' marking. The second system has two staves (treble and bass clef). The treble staff has a melodic line with a 'pizz.' marking, followed by a 'pizz.' marking, and then a 'pizz.' marking. The bass staff has a bass line with a 'pizz.' marking, followed by a 'pizz.' marking, and then a 'pizz.' marking. The system concludes with a '2' marking above a note and a '7' marking below a note.

*pp* *as at first*

*p* *pp*

Detailed description: This system contains two systems of music. The first system has a single staff with a melodic line that starts with a 'pizz.' marking, followed by a 'pizz.' marking, and then a 'pizz.' marking. The second system has two staves (treble and bass clef). The treble staff has a melodic line with a 'pizz.' marking, followed by a 'pizz.' marking, and then a 'pizz.' marking. The bass staff has a bass line with a 'pizz.' marking, followed by a 'pizz.' marking, and then a 'pizz.' marking. The system concludes with a '2' marking above a note and a '7' marking below a note.

*dim. without retarding*

*dim. without retarding*

Detailed description: This system contains two systems of music. The first system has a single staff with a melodic line that starts with a 'pizz.' marking, followed by a 'pizz.' marking, and then a 'pizz.' marking. The second system has two staves (treble and bass clef). The treble staff has a melodic line with a 'pizz.' marking, followed by a 'pizz.' marking, and then a 'pizz.' marking. The bass staff has a bass line with a 'pizz.' marking, followed by a 'pizz.' marking, and then a 'pizz.' marking. The system concludes with a '2' marking above a note and a '7' marking below a note.

*ppp* *pizz.*

*ppp*

Detailed description: This system contains two systems of music. The first system has a single staff with a melodic line that starts with a 'pizz.' marking, followed by a 'pizz.' marking, and then a 'pizz.' marking. The second system has two staves (treble and bass clef). The treble staff has a melodic line with a 'pizz.' marking, followed by a 'pizz.' marking, and then a 'pizz.' marking. The bass staff has a bass line with a 'pizz.' marking, followed by a 'pizz.' marking, and then a 'pizz.' marking. The system concludes with a '2' marking above a note and a '7' marking below a note.

# AT SUNDOWN

Now recommenced the region of rest and affection and stillness.  
Day with its burden and heat had departed, and twilight descending  
Brought back the evening star to the sky.

*Longfellow*

CECIL BURLEIGH, Op.16, No 5

Softly, peacefully (♩ = 46)

VIOLIN

PIANO

*p*

*mf*

*mf*

*increase*

*increase*

*increase*

*accel.*

*increase*

accel. and increase rapidly *f*

increase and accel. rapidly *f*

This system contains two staves. The upper staff features a melodic line with triplets and slurs, marked with the instruction "accel. and increase rapidly" and a forte dynamic *f*. The lower staff provides harmonic accompaniment with chords and moving bass lines, marked with "increase and accel. rapidly" and *f*.

*rit. ff* diminish slowly and retard

*rit. ff* diminish slowly and retard

This system contains two staves. The upper staff begins with a triplet and is marked with a ritardando (*rit.*) and fortissimo (*ff*) dynamic, followed by the instruction "diminish slowly and retard". The lower staff also begins with a triplet and is marked with *rit.* and *ff*, with the same "diminish slowly and retard" instruction.

*mf* *rit.* *p* *pp*

*mf* *rit.* *p* *pp*

This system contains two staves. The upper staff starts with a mezzo-forte (*mf*) dynamic, includes a triplet and a ritardando (*rit.*) marking, and ends with piano (*p*) and pianissimo (*pp*) dynamics. The lower staff also starts with *mf*, includes a *rit.* marking, and ends with *p* and *pp* dynamics.

# BY THE FIRESIDE

Shut in from all the world without.  
We sat the clean-winged hearth about.  
*Whittier*

CECIL BURLEIGH, Op. 18, No 6

Reflectively (♩ = 52)

VIOLIN

PIANO

The musical score is written for Violin and Piano. It begins with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The tempo is marked 'Reflectively' with a quarter note equal to 52 beats per minute. The piece starts with a piano (*p*) dynamic. The Violin part features a melodic line with a long, sweeping slur across the first two measures. The Piano accompaniment consists of chords and moving lines in both hands. The score is divided into three systems. The first system covers measures 1-4. The second system covers measures 5-8, with dynamics ranging from piano (*p*) to mezzo-forte (*mf*). The third system covers measures 9-12, ending with a 'diminish' instruction. The overall mood is contemplative and serene.

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a melodic line with a triplet of eighth notes and a dynamic marking of *mf*. The grand staff contains a piano accompaniment with a dynamic marking of *p*.

Second system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff has a melodic line with a dynamic marking of *p* and a triplet of eighth notes. The grand staff has a piano accompaniment with a dynamic marking of *p*. The word "dim - in - ish" is written across the grand staff.

Third system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff has a melodic line with a dynamic marking of *pp* and a *rit.* marking. The grand staff has a piano accompaniment with a dynamic marking of *pp* and a *rit.* marking.

Fourth system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff has a melodic line with a dynamic marking of *ppp*. The grand staff has a piano accompaniment with a dynamic marking of *ppp* and a *L.H.* marking.

# THE OAK

What gnarled stretch, what depth of shade is his!  
There needs no crown to mark the forest's king.

*Lowell*

CECIL BURLEIGH, Op. 18, No 7

Sturdily (♩ = 72)

VIOLIN

PIANO

*f*

*p*

*increase*

*increase*

*gradually decrease*

*gradually decrease*

(♩: 96) *faster*

*pp*

*pp faster*

*L.H.*

*p*

*grad-*

*gradually increase*

*f* *rit.*

*ually increase*

*f* *rit.*

ff with much power increase fff very

ff with much power increase fff

Red. \*

Detailed description: This system contains the first two staves of music. The top staff is a single melodic line with dynamic markings *ff* with much power, *increase*, and *fff* very. The bottom staff is a piano accompaniment with *ff* with much power, *increase*, and *fff*. It features triplets and slurs. There are two asterisks (\*) and the word "Red." below the staff.

broad dim. slowly f mf

broad dim. slowly f mf

Detailed description: This system contains the next two staves. The top staff has dynamics *broad*, *dim. slowly*, *f*, and *mf*. The bottom staff has dynamics *broad*, *dim. slowly*, *f*, and *mf*. The piano part consists of sustained chords.

ff accel. rit. mf slowly p

ff mf slowly p

Detailed description: This system contains the next two staves. The top staff has dynamics *ff accel.*, *rit.*, *mf slowly*, and *p*. The bottom staff has dynamics *ff*, *mf slowly*, and *p*. The piano part features a series of chords.

decrease pp

decrease pp

Detailed description: This system contains the final two staves. The top staff has dynamics *decrease* and *pp*. The bottom staff has dynamics *decrease* and *pp*. The piano part features a series of chords.



# MID - SUMMER

The sky is hot and hazy, and the wind,  
 Wing-weary with its long flight from the south,  
 Unfelt; yet, closely scanned, yon maple leaf  
 With faintest motion, as one stirs in dreams,  
 Confesses it.

Whittier

CECIL BURLEIGH, Op. 18, No 8

Slowly; restfully (♩ = 44)

VIOLIN

PIANO

The musical score is written for Violin and Piano. It begins with a tempo marking of "Slowly; restfully" and a quarter note equal to 44 beats. The key signature has three flats (B-flat major or D-flat minor). The score is divided into four systems. The first system shows the Violin and Piano parts starting with a piano (*pp*) dynamic. The second system continues the development. The third system includes dynamic markings of *mf*, *p*, *mf*, *dim.*, *rit.*, and *pp*, with the instruction "As at first" appearing in the piano part. The fourth system concludes with *dim.*, *ppp*, and *ppp rit.* markings. The score ends with a double bar line and repeat signs.

# AUTUMN

And on the ground of sombre fir,  
 And azure-studded juniper,  
 The silver birch its buds of purple shows,  
 And scarlet berries tell where bloomed the sweet wild-rose!

*Whittier*

CECIL BURLEIGH, Op. 18, No 9

With lofty expression (♩ = 72)

VIOLIN

PIANO

The musical score consists of three systems of staves. The first system shows the beginning of the piece with a violin part and piano accompaniment. The piano part includes dynamic markings *p*, *p accel.*, *rit.*, and *pp*. There are two 'Ped.' markings in the piano part. The second system continues the piano accompaniment with dynamic markings *p* and *pp*. The third system features more complex piano accompaniment with dynamic markings *rit.*, *mf*, *R.H. dim.*, *L.H.*, and *pp accel.*. There are also 'Ped.' markings in the piano part.

rit. *p*

rit. *p*

*ped* \*

This system contains two systems of music. The first system has a treble clef staff with a *rit.* marking and a piano (*p*) dynamic. The second system has a grand staff with a *rit.* marking and a piano (*p*) dynamic. A *ped* marking with an asterisk is placed below the bass staff.

*mf* accel and gradually increase

*mf* accel. and gradually increase

This system contains two systems of music. The first system has a treble clef staff with a *mf* dynamic and the instruction "accel and gradually increase". The second system has a grand staff with a *mf* dynamic and the instruction "accel. and gradually increase".

*f* retard and dim.

*f* retard and dim. *p* L.H. R.H.

This system contains two systems of music. The first system has a treble clef staff with a *f* dynamic and the instruction "retard and dim.". The second system has a grand staff with a *f* dynamic, "retard and dim." instruction, and a *p* dynamic. The right hand (R.H.) and left hand (L.H.) are indicated.

*pp* *ppp*

*pp accel.* *rit.* *ppp*

*ped* \*

This system contains two systems of music. The first system has a treble clef staff with a *pp* dynamic and a *ppp* dynamic. The second system has a grand staff with a *pp accel.* marking, a *rit.* marking, and a *ppp* dynamic. A *ped* marking with an asterisk is placed below the bass staff.

# THE HUSKERS

Before the sun was up that frosty morn  
 We saw the ruddy huskers move about.  
 We heard the rustling blades and merry shout  
 Among the countless piles of yellow corn.

Calvin Dickl

CECIL BURLEIGH, Op.18, No.10

With rough vigor (♩=132)

VIOLIN

PIANO

The musical score is written for Violin and Piano. It begins with a tempo marking of quarter note = 132. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The score is divided into three systems. The first system shows the violin part starting with a forte (*f*) dynamic and the piano part with a forte (*f*) dynamic. The second system features a piano (*p*) dynamic and includes the instruction "increase quickly". The third system starts with a mezzo-forte (*mf*) dynamic and includes the instruction "quickly". The piece concludes with a key signature change to one sharp (F#) and a forte (*f*) dynamic.

or or

*ff*

*L.H. ff*

*ped.* \* *ped.* \* *ped.* \* *ped.* \*

This system contains the first system of a musical score. It features a treble clef staff with a key signature of two flats and a common time signature. The music begins with a forte (*ff*) dynamic. The right hand contains a melodic line with several ornaments, each marked with a 'v' and a 'y'. Above the staff, two alternative ornamentation examples are shown, each starting with 'or'. The left hand consists of a bass line with chords and single notes. The system concludes with six 'ped.' markings, alternating with asterisks.

*f*

This system contains the second system of the musical score. The right hand continues the melodic line with a forte (*f*) dynamic. The left hand provides harmonic support with chords and single notes. The system concludes with a fermata over the final notes of both hands.

This system contains the third system of the musical score. The right hand features a more active melodic line with sixteenth-note patterns. The left hand continues with chords and single notes. The system concludes with a fermata over the final notes of both hands.

increase quickly

*p* *mf* *f* broadly

quickly

*p* no slower

quickly

*p* no slower

increase

increase

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats (B-flat and E-flat). The first staff contains a melodic line with slurs and a dynamic marking of *f*. The grand staff contains accompaniment with chords and moving lines, also marked with *f*.

Second system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats. The first staff contains a melodic line with slurs and a dynamic marking of *p*. The grand staff contains accompaniment with chords and moving lines, also marked with *p*. There are triplet markings in the bass line.

Third system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats. The first staff contains a melodic line with slurs, triplet markings, and dynamic markings: *mf*, *ff*, and *quickly*. The grand staff contains accompaniment with chords and moving lines, with dynamic markings: *mf*, *ff*, *broadly*, and *quickly*.

# IN HARVEST FIELDS

Filled was the air with a dreamy and magical light; and the landscape  
Lay as if new-created in all the freshness of childhood.

*Longfellow*

CECIL BURLEIGH, Op.18, No 11

With quiet splendor (♩ = 48)

VIOLIN

PIANO

*pp*

*rit.*

*mf*



First system of musical notation. The top staff is a single melodic line with a trill marked '3' and dynamics 'rit' and 'pp'. The bottom part is a grand staff with piano accompaniment, including a section labeled 'L.H.'.

Second system of musical notation. The top staff includes markings 'accelerate and increase', 'mf', and 'dim. and rit'. The bottom part is a grand staff with piano accompaniment, also including 'accelerate and increase', 'mf', and 'dim. and rit' markings.

Third system of musical notation. The top staff features a trill marked '3' and a dynamic marking 'p'. The bottom part is a grand staff with piano accompaniment.

pp harm. ppp as at first

This system contains three staves. The top staff is a single melodic line starting with a piano (*pp*) dynamic, marked with a slur and a trill-like ornament. It includes the instruction "harm." and ends with a *ppp* dynamic. The middle and bottom staves are a grand staff. The middle staff begins with a *pp* dynamic and features a large crescendo hairpin. The bottom staff has a *ppp* dynamic and includes the instruction "as at first".

mf f broadly rit. and dim.

This system contains three staves. The top staff has a *mf* dynamic, followed by a *f* dynamic with the instruction "broadly", and ends with "rit. and dim.". The middle and bottom staves are a grand staff. The middle staff has a *mf* dynamic, followed by a *f* dynamic with "broadly", and ends with "rit. and dim.". The bottom staff has a *mf* dynamic and includes a *f* dynamic with "broadly".

mf p L.H. ppp

This system contains three staves. The top staff starts with a *mf* dynamic, followed by a *p* dynamic. The middle and bottom staves are a grand staff. The middle staff has a *mf* dynamic, followed by a *p* dynamic, and ends with a *ppp* dynamic. The bottom staff has a *p* dynamic and includes the instruction "L.H." above the staff.

# THE FISHERMEN

Hurrah! the seaward breezes  
Sweep down the bay amain;  
Heave up, my lads, the anchor!  
Run up the sail again!

*Whittier*

CECIL BURLEIGH, Op. 18, No 12

With reckless abandon (♩ = 144)

VIOLIN

PIANO

ff

7

7

7

7

This system contains the first two staves of music. The top staff is a single melodic line starting with a forte (*ff*) dynamic. The bottom staff is a piano accompaniment featuring a series of descending seventh chords, each marked with a '7' and a slur.

7

7

7

7

This system continues the piano accompaniment from the first system, with four measures of descending seventh chords, each marked with a '7' and a slur. The top staff continues with a melodic line.

pizz.

arco

*p*

*no slower*

*p*

This system marks a change in the piano part. The first two measures are marked *pizz.* (pizzicato), and the subsequent measures are marked *arco* (arco). The dynamic is *p* (piano). The tempo instruction *no slower* is present. The bottom staff has a *p* dynamic in the first measure.

This system contains the final two staves of music. The top staff continues the melodic line, and the bottom staff continues the piano accompaniment with sustained chords.

pp *f*

*pp* *increase* *f* *f*

7

*p* *Increase quickly* *f* *ff*

107672

*ff*

*rit. hold quickly*

# DITSON EDITION

ORDER BY NUMBER AT LEFT OF EACH TITLE

## ORGAN

**WHITING, GEORGE E.**  
No. 100 First Six Months on the Organ.  
Twenty-four Progressive Studies...\$1.50

## VIOLIN SOLO

**CASORTI, AUGUST**  
58 Technic of the Bow (Bogentechnik). Op. 50. Edited by Benjamin Cutter..... 1.00

**DANCLA, CHARLES**  
Elementary and Progressive Method for the Violin. Op. 52. Edited by Benjamin Cutter.  
49 Book I..... 1.00  
50 Book II..... 1.50  
51 Fifty Daily Exercises for the Violin. Op. 74. Edited by Benjamin Cutter..... .50  
52 Six Airs with Variations (Six Petits Airs Variés). Op. 89. Edited by Benjamin Cutter..... 1.00

**GRUENBERG, EUGENE**  
Scales and Chords for the Violin. In Their Most Important Form.  
122 Complete in one volume..... 1.50  
123 Book I. The First Position..... 1.00  
124 Book II. All the Positions..... 1.00

**HERMANN, FRIEDRICH**  
Violin School (Violin-Schule). Edited by Benjamin Cutter.  
55 Book I..... .75  
56 Book II..... .75

**HOHMANN, CHRISTIAN HEINRICH**  
Practical Violin School (Praktische Violin-Schule). Edited by Benjamin Cutter.  
70 Complete..... 1.50  
71 Book I. The Open Strings..... .50  
72 Book II. Exercises in the Keys Most Used..... .50  
73 Book III. Advanced Exercises in Keys Most Used..... .50  
74 Book IV. On the Various Shifts or Positions..... .50  
75 Book V. Advanced Exercises in the Higher Positions..... .50

**KAYSER, HEINRICH ERNST**  
Thirty-six Elementary and Progressive Studies for the Violin. Op. 20. Edited by Benjamin Cutter.  
21 Complete in one volume..... 1.25  
22 Book I. Twelve Studies..... .50  
23 Book II. Twelve Studies..... .50  
24 Book III. Twelve Studies..... .50

**KELLEY, JOHN CRAIG**  
29 First Lessons on the Violin. With Fourteen Illustrations..... 1.00

**KREUTZER, RODOLPHE**  
78 Forty-two Studies for the Violin. Edited by Benjamin Cutter..... .50

**MAZAS, JACQUES FERRÉOL**  
20 Short Method for the Violin (Kurse Methode für die Violine). Revised and Augmented by Benjamin Cutter..... .75

**SCHUBERT, LOUIS**  
Violin School (Violin-Schule). Edited by Benjamin Cutter.  
53 Book I..... .75  
54 Book II..... .75

## SITT, HANS

Studies for the Violin. Op. 32. Edited by Eugene Gruenberg.  
No. 10 Book I. Twenty Studies in the First Position.....\$0.75  
11 Book II. Twenty Studies in the Second, Fourth, and Fifth Positions..... .75  
12 Book III. Twenty Studies in Shifting.. .75

## VENZL, JOSEF

19 Universal Studies for the Violin. Op. 88. Thirty-six Exercises in All Varieties of Stopping and Bowing. Edited by Eugene Gruenberg..... 1.00

## WICHTL, GEORG

91 The Young Violinist. Op. 10. Books I and II. One Hundred Progressive Exercises in the First Position. Edited by John Craig Kelley..... 1.00  
92 Book I. Fifty-two Exercises..... .75  
93 Book II. Forty-eight Exercises..... .75

## WOHLFAHRT, FRANZ

Sixty Studies for the Violin. Op. 45. Edited by Eugene Gruenberg.  
13 Book I. Thirty Studies in the First Position..... .75  
14 Book II. Thirty Studies in the Third Position..... .75  
Forty Elementary Exercises for the Violin. Op. 64. Edited by Eugene Gruenberg.  
15 Book I. Twenty Exercises in the First Position..... .50  
16 Book II. Twenty Exercises in the First Position..... .50  
Fifty Easy Melodious Studies for the Violin. Op. 74. Edited by Eugene Gruenberg.  
17 Book I. Twenty-five Studies in the First Position..... .75  
18 Book II. Twenty-five Studies in the Third Position..... .75  
46 Easy Method for Beginners in Violin Playing. Op. 38. Edited by Benjamin Cutter..... 1.00

## VIOLIN AND PIANO

Graded Pieces for Violin and Piano. Edited by John Craig Kelley.  
40 Book I. Fifty Easy Melodies in the First Position..... 1.00  
41 Book II. Thirty Pieces in the First Position..... 1.00  
42 Book III. Thirty Pieces in the First Three Positions..... 1.00  
43 Book IV. Twenty Pieces in the First Five Positions..... 1.00

**BACH, JOHANN SEBASTIAN**  
134 Album for Violin and Piano. Transcribed by Otto Singer..... 1.25

**BUSCH, CARL**  
136 Twenty-four Violin Studies in the First Position. With Piano Accompaniment 1.50

**DANCLA, CHARLES**  
52 Six Airs with Variations (Six Petits Airs Variés). Op. 89. Edited by Benjamin Cutter..... 1.00

## FYFFE, ELIZABETH

No. 137 Eight Violin Pieces in the First Position. With Piano Accompaniment.....\$1.25

## MÜLLER, CARL C.

126 Twenty Little Pieces for the Violin. Op. 72. In the First Position, with Piano Accompaniment. Preface by Benjamin Cutter..... 1.00

## TWO VIOLINS

### MÜLLER, CARL C.

127 Twenty Little Pieces for the Violin. Op. 73. In the First Position, with Accompaniment of Second Violin. Preface by Benjamin Cutter..... .75

### PLEYEL, IGNAZ JOSEPH

1 Six Little Duets for Two Violins. Op. 8. Edited by Benjamin Cutter..... .50  
3 Six Sonatas for Two Violins. Op. 48 Edited by Benjamin Cutter..... .50

## TWO VIOLINS AND PIANO

### MÜLLER, CARL C.

125 Twenty Little Pieces for the Violin. Op. 72. In the First Position, with Accompaniment of Second Violin and Piano. Preface by Benjamin Cutter..... 1.25

### PLEYEL, IGNAZ JOSEPH

2 Six Little Duets for Two Violins and Piano. Op. 8. Edited by Benjamin Cutter.. .75  
4 Six Sonatas for Two Violins and Piano. Op. 48. Edited by Benjamin Cutter.. .75

## VOCALISES

### CONCONE, GIUSEPPE

114 Fifteen Vocalises for Soprano. Op. 12. Edited by Dr. L. Benda. English Text by A. S. Bridgman..... .50

### LÜTGEN, B.

Twenty Daily Studies in Velocity. Edited by Riccardo Lucchesi.  
59 High Voice..... .75  
60 Medium Voice..... .75  
61 Low Voice..... .75

## SONGS

### von FIELITZ, ALEXANDER

44 Eiland (Ein Sang vom Chiemsee). A Cycle of Ten Songs. English and German Text. Edition for High Voice. Edited by Louis C. Elson..... .75  
45 The Same for Medium Voice..... .75

NOTE.—Other volumes are in preparation. These works will be sent with return privilege to those with no accounts, upon receipt of price, which will be cheerfully returned, less postage, if not satisfactory.

OLIVER DITSON COMPANY, BOSTON

NEW YORK  
CHAS. H. DITSON & CO.

CHICAGO  
LYON & HEALY

Order of your home dealer or the above houses

# VIOLIN METHODS

## 2nd SERIES. Mazas to Wohlfahrt

NOTE: Complete Catalog of Violin Music, including Methods and Studies, sent free on request.

	Price
<b>MAZAS, J. F. Short Method for the Violin.</b>	
Edited by BENJAMIN CUTTER. Presents the principles of the art of violin playing compressed within the narrowest bounds. English and German text.	
Ditson Edition, No. 20.....	\$0.75
<b>RIES, HUBERT. Violin School.</b>	
The author urges the necessity of the soundest elementary instruction. German and English text.	
Part I. For Preliminary Instruction.....	2.50
<b>ROLLINSON, T. H. Modern School for the Violin.</b>	
This excellent method is a general instructor adapted for use either with or without a teacher..	1.00
<b>SCHRADIECK, HENRY. Technical Violin School.</b>	
A standard work, introduced in the Academy of Music at Leipsic.	
Book I.....	.75
Books II, III (combined).....	.75
<b>SCHUBERT, LOUIS. Violin School.</b>	
The book endeavors to lay a foundation, with which the pupil must become thoroughly familiar, and from which he may accurately reach toward the highest proficiency. English and German text.	
Ditson Edition, No. 53, Book I.....	.75
Ditson Edition, No. 54, Book II.....	.75
<b>TOURS, BERTHOLD. The Violin.</b>	
Edited by SIR JOHN STAINER, MUS. DOC. A most valuable instructor and guide in acquiring a mastery of the instrument.....	.75
<b>WICHTL, G. Young Violinist. Op. 10.</b>	
Edited by JOHN CRAIG KELLEY. First instructions in violin playing, endorsed by no less an authority than Louis Spohr. English, French, German text.	
Ditson Edition, No. 92, Book I.....	.75
Ditson Edition, No. 93, Book II.....	.75
Ditson Edition, No. 91. Books I and II (combined).....	1.00
<b>WOHLFAHRT, F. Easy Method for Beginners in Violin Playing. Op. 38.</b>	
Edited by BENJAMIN CUTTER. Everything demanded of the pupil can be learned without difficulty. The second violin parts to be played by the teacher are exceptionally interesting and clever.	
Ditson Edition, No. 46.....	1.00

NOTE. — The Ditson Edition is an ideal edition of standard educational works, chiefly technical, for the piano, organ, violin, and other instruments, and for the voice. It is not a competitive edition in any sense. It is edited and compiled on advanced lines, and is in every detail superior to all others. It is rich in works for the violin. Of the 141 numbers published, 54 are for this instrument.

### PRICES INCLUDE POSTAGE

Copies of these works will be sent with return privilege to those having accounts in good standing and to those with no accounts, upon receipt of price, which will be returned, less postage, if not satisfactory

**BOSTON : OLIVER DITSON COMPANY**

NEW YORK  
**CHAS. H. DITSON & CO.**

CHICAGO  
**LYON & HEALY**

*Order of your home dealer or the above houses*